1 OPEN ON country club black tie function honoring Judah Rosenthal, our protagonist. Probably Connecticut. Elegant people. WE PICK UP the festivities in full swing. A man is speaking and throughout WE WILL CUT AROUND helping to set and emphasize the atmosphere and points being made or people referred to.

SPEAKER
We all know about Judah Rosenthal's philanthropic efforts -- his endless hours of fund raising for the hospital -- the new research center and now the ophthalmology wing which until this year had just been a dream. But what about our friend Judah Rosenthal? The husband, the father, the golf companion? So many of us have enjoyed the famous Sunday brunches with Judah and Miriam -- the conversations -- the young people -- And the hours at this country club --

You know what I noticed? Naturally if you have a medical problem you can call Judah day or night, weekend or holidays -- but you can also call Judah to find out which is the best restaurant in Paris -- or Athens -- or which hotel to stay at in Moscow -- or which is the best recording of a particular Mozart symphony -- or am I overpaying for a painting or a piece of sculpture -- or you can call Judah, as I once did, to find out the best way to marinate steaks for my barbecue ...

CHRIS
(Sharon's fiance noticing that his future father-in-law seems distracted)
I don't think your father can handle this much adulation.

SHARON
He was fine until he came home from work today and then he suddenly got
(MORE)

SHARON (contd)
cold feet -- you could see it --
stagefright ...

As the speaker goes on, WE BEGIN TO FOCUS IN ON Judah's face which he tries to keep present though it is elsewhere on this, his big night.

SPEAKER (CONTD)
When Ben first brought Judah into the country club -- and this was many years ago, I remember Judah's golf score was higher than his blood pressure ...

Laughter.

SPEAKER (contd)
Now, after many years of golf lessons, he's managed to reverse the two.

Laughter.

Laughter and now that WE'RE IN ON Judah, WE SEE what he's thinking, CUTTING TO earlier that evening.

2. Miriam at home, rushing around for the upcoming evening gala, Judah comes home in good mood.

MIRIAM
Judah? Is that you?

JUDAH
The traffic on the bridge took forever.

MIRIAM
Chris is going to pick Sharon up here and we should arrive a little early because they want to take some pictures.

JUDAH
Aren't you the excited one?

MIRIAM
Oh pretend you're blase.

JUDAH
At least if I didn't have to speak.

MIRIAM
Everyone would be very disappointed -- including me. This is your achievement.

JUDAH
Not without you.

MIRIAM
I admit, I helped -- but you're making the speech.

JUDAH
Ok, ok ... no mercy ... anything in the mail?

MIRIAM
(referring to pile on table)
The mail is still exactly where you put it down this morning -- I've been trying to get to it all day and I haven't had a spare second. And now I better take a shower.

Miriam exits or rummages in drawer and by now, Judah has absent-mindedly sifted through a few letters and has noticed one where he recognizes the handwriting. His look reflects some concern and in a clearly surreptitious way, he opens it in secret. As he reads, we hear the voice of Dolores Paley, VO:

DEL (VO)
Dear Miriam Rosenthal,
I am at the lowest point of my life as I write you this letter. I wish to cause no suffering but because I am going through pure hell I ask if you can meet me one time. Your husband and I are more than intimate friends and have been deeply in love for over two years now. This must be faced as there are so many ramifications and complications. Many promises were made, etc. I need an open exchange with you to clear things. For all three of us to go on, the situation has got to be confronted in some fashion. Please contact me at this number. I want what's best for everyone.

Dolores Paley.

Judah is stricken -- Miriam calls out:

MIRIAM
Did I get any mail?

JUDAH
Huh? ... N-no ... I haven't gone through it all ... no, nothing for you ...

start p. 4

MIRIAM
I like Chris, don't you? He'll make Sharon happy ...

JUDAH
Yes.

MIRIAM
He's a solid citizen and his family's lovely.

Judah manages to crumble the letter and pocket it secretly.

3 CUT BACK TO the gala -- now WE FIND Judah on stage speaking.

JUDAH
That the new ophthalmology wing has become a reality is not just a tribute to me -- but to a spirit of community generosity -- of mutual caring ... and answered prayers. It's funny -- I use the term, answered prayers -- I'm a man of science ... I've always been a skeptic ... but I was raised quite religiously -- and while I challenged it even as a child, some of that feeling must have stuck with me -- I remember my father telling me that the eyes of God are on us always -- the eyes of God -- what a phrase to a young boy. What were God's eyes like. Unimaginably penetrating, intense eyes, I assumed ... and I wonder if it was just a coincidence that I made my specialty, ophthalmology.

Some laughter, applause ...

4. CUT TO memory picking up just where we left it before. Judah at home, the letter in his hand, he goes to private place and dials phone.

JUDAH
(into phone)
Del -- it's me. I have to speak to you. Ok, don't get hysterical ... We have to talk. This is a must. I'd do it tonight but I have the dedication. I'll come over tomorrow morning. Del --
(MORE)

JUDAH (contd)
Del -- Ok then ... Meet me tomorrow at our usual spot -- meet me in the little park -- at the usual spot ... this is a must.
(hangs up, distraught)

CUT BACK TO celebration.

5. CUT TO the band playing, ad-libs of "terrific speech," congratulations. Photos being taken. In this sequence we should reinforce the relationships.

MIRIAM
(as photos are taken and hubbub)
I'm so proud of you, Judah -- and Sharon is -- we all are ...

PHOTOGRAPHER
Let's get you and Miriam together --
(he does)

EARLINGER
(a toast)
To Judah and Miriam -- our friends, neighbors -- what more could one ask for.

Judah is trying to get with it but it's hard. Music plays and WE CUT TO:

6. The following day. The little park where Judah and Del have always met. Here they are again.

JUDAH
(furious)
Why did you write that letter?

DEL
(a neurotic, dis-traught woman)
You know why -- we've been through it.

JUDAH
Do you want to destroy my life? And my family?

DEL
I want her to know the kind of man she's married to.

JUDAH
It was laying on the table all day -- by sheer chance she didn't open it -- by a miracle I got it first.

DEL
You told me over and over you would leave Miriam. We made plans.

JUDAH
I didn't!

DEL
You did. I gave up things for you -- business opportunities --

JUDAH
Oh pipe dreams!

DEL
And there were other men who wanted me --

JUDAH
What do you want from me? You think this was an easy decision?

DEL
I want what you told me you wanted -- to be together -- otherwise I don't know what I'll do -- I'll jump out the window, Judah -- I swear -- You've been my whole life for two years -- I can't go back to the way it was -- I was at a low point when I met you -- you turned everything around.

JUDAH
I never said I'd leave Miriam -- That's wishful thinking on your part.

DEL
There's no passion left -- it's boring. Those are your words -- unless you were lying to me -- or that there's more to this that I don't know ... Have you met someone else?

JUDAH
Of course not! For God's sake -- You live with someone twenty-five

(MORE)

JUDAH (contd)
years, the roots are deeper than you imagine -- I have a life -- it's all I know. I can't go on leading two lives.

DEL
You're not doing her any favor by pretending with her -- I won't let this happen to me without a fight -- I can't be without you. I want to speak to Miriam. I will not let this happen to me again!

JUDAH
Ok, relax -- nothing's happening ... Dolores, we'll work something out -- right now I'm all mixed up -- bear with me ... Don't do anything rash -- let me get my thoughts together.

7 CUT TO a movie screen. A forties escapist film. It should mirror the scene we just had with Judah and Del but it's the streamline comedy version.

8 CUT TO me in audience with a fourteen-year-old niece.

9 CUT TO us exiting into the glare of the day with all its noise and horror.

CLIFF
Oh God, sunlight -- traffic --

PANHANDLER
Hey, man, can you give me a couple of bucks so I can get something to eat?

CLIFF
I gave you a couple of bucks when I went into the movie -- where you gonna eat, Lutece?

JENNY
(gives him some change)
Here, get yourself a bowl of soup.

CLIFF
That was very sweet, Jenny. I'm proud of you. I mean it. Of course this guy'll get himself a bowl of
(MORE)

CLIFF (CONT'D)

cocaine...

JENNY

The movie was wonderful.

CLIFF

See, in those days people lived like that..you'd dress for dinner and go nightclubbingxxx all over town ... There'd be nightclubs and shows and you could walk home two, three in the morning on any street..or through Central Park. Now you got fourteen year old kids with guns..xxxx

JENNY
She likes this guy -- Murray Epstein. You'd think he was a little slick. I know you hate people who are slick. Loafers and no socks.

CLIFF
So -- after school again tomorrow?

JENNY
Sure, I'd love to -- don't you ever have any work to do?

CLIFF (points to his head)
I'm always working. ~~I'm in between ideas.~~ Why? Getting bored hanging out with your old uncle?

JENNY
~~Are you kidding? I'm always afraid you'll get bored.~~ When dad was alive he used to say you were the only person who made any sense.

CLIFF
~~With you?~~ And you know how crazy your dad was, (squeezes her).

CUT TO.

10 omit

11 CUT TO: Cliff entering his extremely modest book-lined apartment. Wendy, his beleagured wife, is quietly doing something.

WENDY
Are you ever going to work again?

CLIFF
I will soon.

WENDY
This project has been droning on and off for nearly a year.

CLIFF
I'm accumulating various sequences - it's a major undertaking.

WENDY
I think you're afraid to finish it becauseof the reception your last one got.

CLIFF
I did some thinking on this morning - then in the papers I read that six hundred people died of malnutrition in Africa so I decided to go watch Caludette Colbert and Don Ameche - they drink champagne and fall in love...

WENDY
My brother's in town -- he wants us to join him for ~~dinner.~~ a little dinner party.

CLIFF
(not thrilled)
Oh Jesus ...

WENDY
Now listen, Clifford, if you're going to make another scene --

CLIFF
I didn't make a scene last time.

WENDY
You were not very friendly. Your resentment showed.

CLIFF
Resentment? I'm grateful to him. He never stops giving me the benefit of his wisdom and advice. ~~We couldn't afford to get by if he wasn't so generous to you.~~

WENDY
You should be grateful but it comes out as resentment.

Cliff, behind door of next room, to himself:

CLIFF
I don't resent him -- I just think he's a major asshole -- he's a phony and pompous and self-important -- you don't see it because you're in love with him.

WENDY
What are you muttering?

CLIFF
Nothing.

WENDY
Yes you are, you're running down Lester under your breath.

CLIFF
I like your brother Ben.

11 CONTD

WENDY
Because Ben is a saint and you're not jealous of Ben.

CLIFF
Jealous? You think I'm jealous of Lester because he's a television producer?

WENDY
Because he's a much-honored man and respected and a millionaire ten times over -- ~~and he started at the bottom.~~ and he's doing what you'd like to be doing.

CLIFF
~~I started at the bottom too. It's just that I stayed there.~~ I can't even watch his stuff.

WENDY
He's having an impact on society. Now they've asked him to teach at UCLA.

CLIFF
I know, he's got a million honorary degrees. He's a comedy genius - which is not quite the same as a real genius but it looks good on the resume.

WENDY
You got angry with him last time because he was honrest about your work but he was only trying to be helpful..and it was nothing critics haven't said - they are dull and moralizing.

CLIFF
You don't judge documentaries by the same standards as situation eomedies. I'm trying to deal with the real world..

WENDY
Cliff - go back to your old job - you've given it long enough - to admit defeat is not a sin.

CLIFF
Hey - I got honorble mention at that festival in - er - er-

WENDY
Cindinatti - is that what you're clinging to? The Cincinnati Documentary Film Festival? Everybody got honorable mention that showed up.

CLIFF
My failures are worth more than Lester's successes.

WENDY
Cliff, in the real world, nobody pays off on good intentions.

CLIFF
Boy, how things around here have changed.

~~CUT TO:~~

12 CUT TO: The evening in progress. It is a small dinner party at rented place.

Lester is there hugging sister and introducing his lovely girlfriend.

LES
This is Lisa Crosley, my sister Wendy and my brother-in-law Clifford. Lisa's going to star in my new series.

LISA
I'm not really starring.

LES
Well, you're one of the stars --
(to Cliff)
It's an ensemble piece --
(to Lisa)
Tell him who you play. She's a lawyer for the ACLU.

LISA
With a husband that writes for a conservative magazine.

LES
At least it gives us a chance to get into some issues.

We've going to LISA-fun and be fair to both sides, but Knowing ~~[illegible] Lester's jokes~~ Lester, we'll be heavily slanted ~~there's always a commercial.~~ to the left,

~~SUCHORIENT~~
~~And it's invariably for the left.~~

LES
Let's hope so. I plan to do the show here. I'd love to do more shows out of New York. I love this
(MORE)

LES (contd)
town -- and out there it's such a Mickey Mouse environment. That's one of the reasons I'm in this week. A group of us are talking about building major studio space for production here. In fact --
(produces tiny tape recorder and speaks into it)
Idea for series -- a wealthy high-profile builder who's always trying to realize grandiose dreams a la Donald Trump ... To be shot in New York.
(snaps it off)

Ben comes over, a reform rabbie. He ad-libs hellos so we know who everyone is. Tinted glasses.

BEN
My eyes are not so good. I've been seeing Dr. Rosenthal for the past months. I fear going blind -- on the other hand, if I do, my sermons will seem more profound.
(laughs)

WENDY
Er, Lester, you wanted to talk to Clifford?

LES
Oh yeah -- step into my office ...
(collaring him affectionately as Wendy and Ben go off)
Clifford, I know you don't like me.

CLIFF
No --

LES
It's ok. You have a low regard for TV. So do I. But instead of grousing about it, I try and do something. I push for innovative programming. My shows all have something to say. I've helped break down the stupid censorship rules. I got a closet full of Emmys. Ok, you think they're bullshit. What are you so distracted? Oh, her.

12 CONTD 15

Can't help staring at Lisa. CAMERA LINGERS ON her throughout next speech as she drinks, talks, etc.

LES (contd)
Isn't she something? I met her in San Francisco. A natural comedienne, a sweet personality, twenty-four years old and she's a bright girl. Gonna be a big star. Too young for me, right? It's true. So what the hell, it's more motivation for me to work with my trainer every morning.

BUTLER
Dinner is served.

LES
Cliff, Wendy's at her wit's end. Listen, I loved your films. They hit hard -- they were about something. It just may not be your milieu. You were a good film editor. I can help you get back to that. I can find something for you ...

13 omit

14. Cut to dinner, a few tables, no spouses together. Wendy sits with Tom and Lisa among others.

WENDY

ad-lib
They never seat you with your partner -

LISA
It's a form of social sadism.

TOM(TO LISA)
So what were you saying?

LISA
One ~~show~~ episode is about killing animals to use their furs for coats - nothing burns Lester up more..

Cut to Cliff's table.

Cliff can't stop staring at Lisa. A lovely woman seated next to him finally makes conversation.

HALLEY
What are you thinking?

CLIFF
You really want to know?

HALLEY
Sure.

CLIFF
I was staring at that young woman and thinking when she walks down the street past construction workers and they look up and they're all hot and sweaty and they have to realize that their lives are going to pass and

(MORE)

14 CONTD

CLIFF (contd)
they'll never once know what it's like to be in bed with a creature like that.

HALLEY
~~How long has it been since you've had a good roll in the hay?~~ You sure you're not The Construction Worker?

CLIFF
Who are you? And why are you interrogating me?

HALLEY
Halley Reed. Because you've been drooling on my appetizer.

CLIFF
I'm Clifford Stern. I must admit I did picture myself in bed with her -- on satin sheets which she probably carries around in her purse -- ~~and in answer to your question, it's been too long.~~ And what do you do, Halley - are you an actress?

HALLEY
Geriatric social work.

CLIFF
Really?

HALLEY
~~Occupational therapy with the elderly.~~ BLEND

CLIFF
What a surprise -

HALLEY
Why is it so amazing.

CLIFF
You're very pretty -- I mean enough to be a movie star. What is your connection with Lester?

HALLEY
My husband is doing a cover story on him for Time magazine.

CLIFF
~~Oh-huh.~~ Oh - Portrait of an American genius.

HALLEY
I sounds like you're not crazy about him.

CLIFF
I love him like a brother. David Greenglass.

HALLEY
I know it's ~~He's certainly all the rage.~~ fashionable but every now and then they have to do a showbusiness cover.

CLIFF

What kind of ~~therapy~~ social work?

HALLEY

Occupational Therapy — ~~creative expression~~ - poetry, crafts, putting on shows - the place I work at has a large number of theatrical elderly.. it's wonderful and also sad...

CLIFF

Gee - I'd love to see it some time, ~~where you work.~~

HALLEY

Why?

CLIFF

I've been working on a documentary film for over a year now and ~~it's possible I might want to ask you if I could film some of that.~~ This sounds like it fits right in, in a colourful way.

HALLEY

Well you're welcome to come over. I'll give you my card.

- HB ± 18'

Cliff is suddenly excited as we:

15 CUT TO: Airplane in the sky (EXT.)

16 CUT INSIDE, Judah en route somewhere talking to the stewardess, Dolores. This is a flashback but we don't realize it yet.

DEL
(as she serves him a drink)
What will you be doing in Boston?

JUDAH
I'm lecturing at a symposium.

DEL
Incidentally, my name's Dolores.

17 CUT SUDDENLY TO Judah's face intent in memory as he drives in to his office in New York via freeway or bridge.

STAY ON his face as WE CUT TO another memory flash.

18 CUT TO Judah and Dolores at her doorway kissing and grabbing passionately.

19 Finally BACK TO EXT. or his car as it speeds along.

20 CUT TO him entering his Park Avenue office.

SECRETARY
Miss Paley called. Said it was urgent.

He nods noncomittally but angry underneath.

21 CUT TO Judah privately on phone with Del.

JUDAH
(phone)
Why are you calling me? I told you I'd phone you. Did you call at the house last night and hang up?

22 CUT TO Del, her place.

DEL
(phone)
I couldn't help it -- I was jumping out of my skin. I have to see you later ... I have to ... yes ... after work is ok ... I've been so depressed ... Ok, ok ...
(hangs up in a mixed state)

23 CUT TO Judah late afternoon with his final patient who happens to be Ben, the brother of Lester and Wendy. Here we will get some eye doctor medical talk while Judah does some things with instruments.

BEN
(during the conclusion of tests)
What's the matter, Judah? You seem so distracted.

JUDAH
(giving in to his despair)
Oh God, Ben -- Oh God ...
(closes door for privacy)
I'm in such trouble -- I have to speak to someone ... we've known each other for many years ... you're a religious man -- ok, I'm not -- we've differed on many points but you're a man I respect -- let me confide in you -- please --

BEN
(moved)
Of course -- everything is confidential.

JUDAH
I've done a foolish thing -- senseless -- vain -- another woman -- I was flattered -- and vulnerable -- who knows, maybe because she was helpless and alone -- now my life is about to go up in smoke.

BEN
You can't break it off?

JUDAH
The woman won't allow it. She's young, she's very unstable -- shortly before I met her she'd already had a drinking problem -- she's an hysteric -- and vindictive -- and it's my fault. I instigated it -- I prolonged it -- many times I tried to back off, I was too weak -- but I promised her nothing! Or did I? I don't know anymore. In the heat of passion you say things. All I know is, after two years of shameful deceit where I led a double life, I awakened as if from a dream and realized what I'd be losing.

BEN
It's called wisdom. It comes to some suddenly -- we realize the difference between what's deep and real and lasting versus the superficial payoff of the moment.

JUDAH
I kidded myself about loving her but down deep I knew, and knowing, I behaved selfishly -- for pleasure, for adventure, for lust ...

BEN
Sometimes where there's real love and true acknowledgement of a mistake there can be forgiveness too.

JUDAH
I know Miriam -- her values -- her feelings -- our place among our friends and colleagues --

BEN
But what choice do you have if the woman is going to tell her? You confess the wrong and hope for understanding. And maybe Miriam was responsible in some ways too -- and you have to discuss it and hope for the best -- maybe you and Miriam can never now return to the old life -- but maybe there's a new one -- with understanding and maturity, maybe a richer one.

JUDAH
(sighing)
It's funny, our whole adult lives you and I have been having this argument in one form or another.

BEN
Yes, I know. It's a fundamental difference in how we view the world. You see it as harsh and empty of values and pitiless and I couldn't go on living if I didn't feel with all my heart a moral structure with real meaning and forgiveness and some kind of higher power. Otherwise there's no basis to know how to live. And I know you well enough to know there's a spark of that notion inside you too.

JUDAH
Now you're talking to me like your congregation.

BEN
(easing off)
Yes -- we went from a small infidelity to the meaning of existence.

JUDAH
Miriam won't think two years of scheming and dishonesty with another woman is a small infidelity.

On this note WE CUT TO:

24 A winter beach -- desolate except for two joggers, Judah and Del. They run and finally she gives up.

DEL
Oh how can you take it -- I give up ...

They stop, pant, caress, ad-lib.

DEL (contd)
My God, you're in such wonderful shape --

JUDAH
For a man my age.

DEL
For any age.

24 CONTD

JUDAH
I was quite athletic as a young student.

DEL
(kiss)
You still make love like a young student.

JUDAH
Not here --

DEL
No one can see us -- we're alone ...

JUDAH
I'm still self-conscious.

DEL
Let's go back to the cottage and make a fire and you can play me the Schumann --

JUDAH
Schubert -- Schumann is flowery. Schubert is who reminds me of you -- the sad one.

DEL
(getting it straight)
Schubert -- you've got to teach me all that -- I'm so ignorant in classical music, it's embarrassing ...

JUDAH
Race you back.

And they jog off.

25 CUT TO Del in her apartment -- this has been her flashback thought as WE SEE her intent face.

Suddenly her reverie is shattered by the door. She answers it -- it's Judah.

They awkwardly get adjusted to the moment.

DEL
Would you like a drink?

JUDAH
Why did you call my house and hang up?

DEL
I'm not playing games, Judah. Because you've decided I'm through in your life doesn't mean I'm going to roll over and die.

JUDAH
Del, what happened to us? We had a wonderful few years -- we both knew it couldn't last forever.

DEL
I gave up chances --

JUDAH
Poppycock! Don't give me that -- there were no business offers -- it's all in your head -- or lovers begging for your hand. I prevented nothing!

DEL
Can we not argue? I just wanted us to talk.

JUDAH
I'm so rattled.

DEL
I had an idea. I thought if we could just go away for awhile -- alone -- one of our trips -- our trips are the warmest memories I have -- not just in our relationship but some of the loveliest times I've ever had -- and you're always so much more relaxed away from home -- you come to life, your whole face changes. That's why I thought if we took a week in Boston or Washington -- just without any preconceived notions --

JUDAH
I can't go away, Del.

DEL
Or a weekend -- just to be together --

JUDAH
I can't, Del.

DEL
You won't.

25 CONTD

JUDAH
Of course I won't.

DEL
Why not?

JUDAH
Because you're unrealistic. Look, I've done some thinking too and if I have caused you to miss out on opportunities that might have been lucrative for you, I'm prepared to reimburse you. I certainly don't want to feel I've cost you anything.

DEL
I'm not after your goddamned money! I want to speak to Miriam! I want her to know the truth! It's her problem too!

JUDAH
Keep her out of it.

DEL
She should know her husband is a liar and an embezzler.

JUDAH
Don't you dare call me an embezzler!

DEL
I'm not blind. I know what went on -- between those philanthropies and your stocks ...

JUDAH
I took nothing! Not a nickel! My conscience is clear!

DEL
You needed money to cover your losses -- I was around when it was happening ...

JUDAH
I needed temporary help. After a lifetime of hard work a man doesn't sit still and let himself go down the toilet. Moving around funds is not stealing --

DEL
Without asking or telling anyone --

JUDAH
-- and every cent was accounted for with interest.

DEL
I don't think they would see it that way.

JUDAH
Is that what you expect to do? Hold on to me with threats? Stupid threats and slander? Is that your idea of love?

DEL
I'm not going to be tossed out -- I want to discuss everything with Miriam!

JUDAH
Think what you're doing to me!

DEL
I can't figure a way out -- I need you.

JUDAH
Ok, ok -- we'll keep the status quo -- we'll go away -- I can't this week -- but soon -- my head is splitting open --

DEL
I'm not going to be discarded. If I go down you're not going to walk away scot free -- so think it over. I'm desperate.

26 CUT TO Halley showing Cliff around old persons' home.

Ad-lib moments of greeting and meeting oldies.

Ad-lib chats with colorful oldies as Halley leads way.

Good faces and actual moments with oldies.

HALLEY
Here's where they have their recreation. Oh, this is Mr. Briggs.

CLIFF
(ad-lib talk to some octogenarian)
Where are you from?
What do you do?
You have family?
How old are you? [etc.]

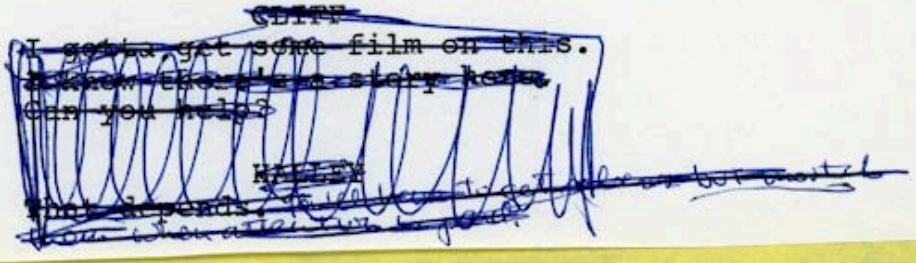
HALLEY
We're very proud of Annie here -- tell him about your career.

Annie, or whoever, has a good background, talks ad-lib about their career in anything colorful, depending on who we pick.

27 Finally CUT TO Halley and Cliff after.

CLIFF
This is great! And you deal with their pain and anxiety.

HALLEY
We try. Not always successfully.



CLIFF

Ok - let me tell you about myself and what I havein mind. I was a film ediotor for years - free lance - nothing big - reasearch, stock footage...anyhow about sixx years ago I decided to try and make my own documentaryxxx - it did ok - I sold it to cable tv - it was on idiot savants - then I made a few not as successful - on child prostitution - I did one on homesexual priests -

HALLEY

Good subjects -

CLIFF

Right - except you can't make a living unlessthey're great - which mine weren't - although I xxxxxxx got honorable mehtion in Cincinatti - but I'm always scrounging for backing..So for the last year I've been gathering footage on and off for a major work - and that is - Golden Age Thinking. The idea people have that the past was better - was it really? Is our age particularly disgusting? Or are all ages awful to the people at the time..I'd love to do some interviews here - watch your work - see their old skills - new talents - I want to hear their stories - now part of it's because you're a beautiful young woman who's dedicated and the people are theatrical - so it's got good color -

HALLEY

It sounds like fun to me.

CLIFF

Really?

HALLEY

They love it here when anyone pays attention to them - of course you'll need releases -

CLIFF

You like the idea for the film?

HALLEY

I do. I think it's a very strong theme. All the ideas you told me were good.

CLIFF

Yeah but they don't pay off on good intentions - but you do like this?

HALLEY

Are you always so insecure?

Well I wish I could say I've got CLIFF dynamite track record...

But

HALLEY

don't sell good intentions short. They count too.

CLIFF

Right..right..

cut to

28-32 omit

33 Cut to Cliff going to his sister's. Babs answers door.

CLIFF
Hi - I stopped by on my way home because I bought a present for Jenny.
To Jenny
It's a book with great photos of old New York - look - there's Times Square in the forites - and here's Central Park in the twenties -
To Babs
I'm in an ~~energetic~~ mood - creative breakthough released the ~~xxx~~ juices...Hey, I hear you got some action on your personal ads..

BABS
Takes him aside glumly and privately
Cliff - oh Cliff
Sobs

CLIFF
What is it? What's wrong?

BABS
I'm a wreck ... a wreck ...

CLIFF
What is it?

BABS
Oh, Cliff ... I'm so sick ... I'm still shaking ...

CLIFF
(arm around her)
What? Here -- Barbara -- take it easy.

BABS
I've been going out with a man who I met through the personal columns.

CLIFF
Uh-oh.

34. CUT TO Corso's. She is dancing Latin with a nice-looking guy.

BABS (VO)
Murray Epstein -- at least that's what he said his name was.

They dance ...

BABS (VO)
Out with him three times -- never got fresh ... a gentleman ...

35. CUT TO them entering her place.

MURRAY
You sure we'll be alone?

BABS
Jenny is staying at a friend's tonight. Believe me, Murray, I'm a careful gal.

MURRAY
It's time we were alone.

BABS
It is.

36 CUT TO him nuzzling her. Music is put on as he gropes her. They wind up on the sofa or in bed. Finally after some preliminary shenanigans:

BABS
You're wild, Murray -- you're an animal.

MURRAY
You turn me into one.

BABS
I knew it from the way you danced. It's so sensual.

MURRAY
I want to tie you to the bed and ravage your body.

BABS
Really?

MURRAY
Have you ever been bound up and made love to?

BABS
I'm basically a sensible gal.

MURRAY
No more you're not.

BABS
Oh God -- Murray -- you have a way of making everything sound so exciting.

MURRAY
You're the animal.

Suddenly he takes her stockings or whatever and ties her to the bed.

BABS
Oh God -- kiss me -- kiss me ...

37. CUT TO Cliff listening.

CLIFF
Barbara, I'm surprised at you -- a nice, middle-class mother.

BABS
I couldn't move -- I was tied tightly to the bed posts.

CLIFF
With a man you met answering an ad? What'd he do, rob you?

BABS
No -- he got on top of me -- Oh Cliff -- I can't say it, I can't say it ...

CLIFF
What?

BABS
He sat over me -- and -- went to the bathroom.

CLIFF
Oh God -- how disgusting!

BABS
Then he took his clothes and left. Cliff ...

CLIFF
Oh Barbara -- you're such an idiot. It serves you right for meeting men that way and for letting a stranger tie you up. He could have killed you.

BABS
I would have preferred it.

CLIFF
Well it's definitely a statement of some kind. You dope!

BABS
Oh, it's easy for you to say, Cliff. But I'm lonely. You don't know what it's like to be by yourself all the time.

CLIFF
I know it's painful but promise me you won't take ads again.

BABS
My life is passing by and I have no one to love. You don't comprehend because you're married -- but it's a lonely world out there. You got a wife, it's nice, you love her.

CLIFF
No, Barbara -- it's coming apart. It has been for the past year. It's like we both know it but we're both afraid to do anything about it.

BABS
People are different than the face they show to get what they want.

38. CUT TO: Cliff at home with Wendy. They ~~xxixxxx~~ have little to say. Finally:

CLIFF
A strange man defecated on my sister.

WENDY
Why?

CLIFF
Why? Is there a reason I could give you that would explain it satisfactorily? Human sexuality ... it's so mysterious. And I guess in a way, thank God ...

WENDY
Yeah, well ... I gotta be up at seven.

39. CUT TO: Little brunch at the Rosenthal home. Music. Judah and his brother Jack, are alone, strolling grounds.

JACK
I knew it had to be a deep, dark secret for you to stoop to call me. To actually invite me to your home. (1)

JUDAH
Jack, don't hit me while I'm down. Who should I turn to but a brother? I've been there for you. (2)

JACK
I'm here, aren't I? (3)

JUDAH
So don't make sharp cracks. I didn't "stoop" to call you. I'm in serious trouble. She won't take money, she won't listen to reason. I toyed with telling everything to Miriam but she'd never be able to live with it -- then add to it her blabbing about my financial indiscretions -- not that I stole -- but I was indiscreet and if they looked hard enough ~~I'd be disgrace.~~ Who knows what they'd find. (4)

JACK
~~You want me to have someone straighten her out?~~
What would you like me to do? (5)

JUDAH
I don't know but she's killing me, (6)

JACK
You want me to have someone talk to her. (7)

JUDAH (8)
Like what?

JACK (9)
Straighten her out.

JUDAH
What? Threaten her? That's all I need.

JACK
How do you expect to keep her quiet?

JUDAH
I don't know. I don't know ...

JACK
Well --

JUDAH
Christ, what are you suggesting, Jack?

JACK
What'd you call me for?

JUDAH
I don't know. I hoped you'd have more experience with something like this.

JACK
You called me 'cause you need some dirty work done. That's all you ever call for.

JUDAH
You're so bitter against me.

JACK
You've staked me enough times - I don't forget my obligations.

JUDAH
Threatening her will make it worse.

JACK
Ok, forget it. What do you want me to say?

JUDAH
I can't forget it - I'm fighting for my life here. This woman will destroy everything I've built..

JACK
That's what I'm saying, Judah. If she can't be reasoned with - you go to the next step.

JUDAH
Threats? Violence?

JUDAH
She can be gotten rid of. I know alot of people. Money buys whatever's necessary.

JACK?

JUDAH,
I can't even comment on that. It's too mind boggling.

JACK
What did you expect me to do when you called me?

JUDAH
Not to do dirty work - despite what you think. It's beyond just Miriam now. She's talking financial doings. I'm out of ideas. I don't know what I expected from you.

JACK
Y'know, you're not aware of what goes on in this world. You sit up in this four acres you got with the country club and the rich friends -- but out there in the real world, it's a different story. Transactions occur that would curl your hair. I happen to know about that side of life. I know characters from when I owned the restaurant -- and from Seventh Avenue and from Atlantic City -- so I'm not too high class to face the realities. I can't afford to be aloof. You come to me with a hell of a problem, then you get high handed with me.

JUDAH
I didn't mean to be high handed. I'm irritable because I don't sleep.

JACK
Forget I said anything.

JUDAH
For God's sake, am I hearing you right? Are you suggesting -- getting rid of her?

JACK
You ~~don't have to~~ won't be involved. But I'll need some cash.

JUDAH
And what will they do?

JACK
They'll handle matters.

JUDAH
My God, I can't believe I'm talking about a human being. Jack, she's not an insect. You can't step on her.

JACK
I know. Playing hardball is not your game. You never like to dirty your hands -- but this woman is apparently for real and it just isn't going to go away.

JUDAH
I can't do it ... I can't think that way ...

40. CUT TO Judah in Del's apartment. She's fine, he's bland.

DEL
(giving him a small gift)
Open it. Well, you can see what it is. I know how much you like Schubert and the man in the store said this was the best recording of that quartet.

JUDAH
The G Major. It has my favorite first movement.

DEL
Well, happy birthday. Oh, and I got the wine you like but they didn't have the year of your birth.

JUDAH
Thank you. You shouldn't have.

DEL
Go ahead. And make a wish.

JUDAH
I'm not very good at wishing.

DEL
I'll wish for you. And I won't take advantage.
(closes eyes, wishes)
At least you blow out the candle.

He does.

DEL (contd)
I'm so glad we could spend this afternoon together. My only regret is that it couldn't be in Europe. Remember your birthday in Cannes -- or was it Nice? You got me a present even though it was your birthday -- remember what it was? That locket.

JUDAH
Del ... let me go.

DEL
Judah --

JUDAH
Don't make me live out this charade. I can't keep it up.

DEL
Ok, ok -- then go! Damnit! You're such a complainer! Go. If you're not happy with me, then get out and stay out of my life. Leave me alone! I just want to die.

JUDAH
Del ...

DEL
Go, Judah -- I can't take the tension -- I can't keep trying so hard ...

JUDAH
I'm not the man I thought I was. I didn't mean to lead you on.

DEL
Just go! You told me you wanted to leave your wife and be with me! I don't understand you, Judah!

41. CUT TO: Judah at home with Miriam and Sharon and Chris. They are ad-libbing a happy birthday scene. They present him with a huge gift, he unwraps it.

JUDAH
A treadmill -- are you trying to tell me something?

They laugh.

MIRIAM
You wanted one. You said the exercise bicycle was boring.

CHRIS
I'm afraid you're going to find this just as boring.

SHARON
I think you're in great shape --

JUDAH
For a man my age ...

SHARON
Yes -- that's exactly what I was going to say.

They laugh.

MIRIAM
I'm glad to see you enjoying yourself -- you've been so heavy these last weeks ...

CHRIS
The treadmill is great for relieving tension ...

Phone. Sharon gets it. They ad-lib.

SHARON
It's for you, Dad. Miss Paley?

JUDAH
(stricken)
Oh -- a patient ...

MIRIAM
On this phone?

JUDAH
I gave her the number -- she's going through a crisis.
(as he goes to phone)

MIRIAM
Still -- the service can get us ...

He's gone and they continue ad-libs.

42. JUDAH
(alone, on phone)
How dare you call me here. How did you get this number?

43. CUT TO: DEL
(phone)
Don't be angry. I've had it for a long time ... I can't go on, Judah ... I want you back. I'm going out of my skin.

42. CUT TO: JUDAH
(phone)
Del, please -- I beg of you -- don't do this -- Accept it -- we have to ...

43. CUT TO: DEL

(phone)
I want to speak to Miriam ... You're a liar and an embezzler. You're a fraud. I won't be trashed. I gave up chances for you. Promises were made. I want to speak to Miriam and I want to speak to Earlinger.

42. CUT TO: JUDAH

(phone)
You're not going to speak to Miriam and you're not going to bother Earlinger and don't dare make allegations -- and Earlinger would not give one ounce of credence -- Look, take a Valium -- just for tonight ... I'm going to come over tomorrow -- and we have to talk ... I don't want you to suffer ... and I'm suffering ... Del, I'll work this out with you ... I promise ... I swear ... trust me ... I'll work it out ...

43. CUT TO: DEL

(phone)
Please -- please ... I only want us to be happy ... maybe we both have to compromise a little ... if we could get away ... I know if we had some time out of town away from everything ... Oh, Judah ... my skin hurts ...

44. CUT TO: Judah home, everyone asleep. He lies awake in bed. Presently he gets up and walks into the other room. Lightning illuminates his face. He sits weary ... Presently a vision of Ben appears.

BEN
Could you really go through with it?

JUDAH
What choice do I have, Ben? Tell me?

BEN
Give those who you've erred against a chance to forgive you.

JUDAH
Miriam won't forgive me, Ben. She'll be broken. She worships me. It'll never be the same between us. She'll be humiliated before our friends. This woman plans to make a stink.

BEN
Did you make promises to her?

JUDAH
No. Maybe I led her on more than I realize. She's so emotionally hungry. But it's deeper than just Miriam now.

BEN
And what about financial improprieties?

JUDAH
I never stole, Ben. I was in trouble so I maneuvered. No one got hurt but in my position there'll be a scandal -- ~~Yes, I did wrong but not deserving of this.~~ Or maybe if they look deep enough - maybe I did make some questionable legal moves.

BEN Only you know ~~Financial indiscretion is not punishable.~~ that, Judah.

JUDAH I don't ~~know~~ anymore, Ben. ~~Sometimes~~ there's worse than jail, ~~Ben.~~ I can't permit disgrace. I have a position in the community -- professionally -- my family would be tarnished as well. ~~Thought~~ and sometimes

BEN
It's a human life. You don't think God sees?

JUDAH
God is a luxury I can't afford.

BEN
Now you sound like your brother Jack.

JUDAH
Jack lives in the real world. You live in the kingdom of heaven. I've managed to keep free of that real world but suddenly it's found me.

BEN
You dally with her for your pleasure, then, when you decide it's enough, you want to sweep her under the rug.

JUDAH
There's no other solution but Jack's. I push one button and I can sleep again nights.

BEN
Can you sleep with that? Is that who you really are?

JUDAH
I will not be destroyed by this neurotic woman.

BEN
But the law, Judah. Without the law there's only darkness.

JUDAH
You sound like my father -- what good is the law if it prevents me from receiving justice? Is what she's doing to me just? Is it what I deserve?

Lightning.

MIRIAM
(entering)
Judah -- are you up? Are you in here talking to yourself?

JUDAH
I'm ok, I couldn't sleep.

MIRIAM
Darling, you've had such insomnia lately, it's not like you.

JUDAH
I have things on my mind.

MIRIAM
But everything's going so well -- it's been a peak year. This should be a joyous birthday -- you should revel in your fulfillment.

JUDAH
Yes, Miriam -- with you behind me --

MIRIAM
We're all behind you, Judah -- all of us ...

Lightning illuminates Jack, a vision.

MIRIAM (contd)
I think you're overworked -- maybe a few weeks in the sun are in order.

JUDAH
Jack -- Jack -- you're right ... Ben doesn't understand. The law is an ideal, an abstraction. It's something fathers can teach their sons -- until reality sets in. Then it's the law of the jungle that prevails ... Help me, Jack ... I want my life to go back to the way it was before I met her.

MIRIAM
Judah, you're mumbling ... Go to sleep.

JUDAH
I'm exhausted, Miriam. I need a night's sleep free of dreams. Hold me, hold me.

45. CUT TO movie screen. A murder is happening.

46. CUT TO audience and Cliff and Jenny watch.

47. CUT TO outside on street.

JENNY
Which was was Laird Cregar?

CLIFF
The heavyset one, the murderer -- he played those kinds of roles -- always scared me as a kid ...

JENNY
I love mysteries.

CLIFF

I always dreamed of committing the perfect crime..Shoot the victim with frozen blood -- it kills him, it melts into his veins, no one's the wiser...

JENNY

You have to make sure you use his type --

CLIFF

I'm way ahead of you -

JENNY

You should make a murder mysteryx movie.

CLIFF

Me? I deal in reality. x

JENNY

You hate reality.

CLIFF

Hmm. Which brings me to my point and that is..starting tomorrow I'm going to be working on a project for awhile so we won't be able to see as much of each other. I mean we will, but I can't xxxx do the movies every day.

JENNY

I hope you're gonna come to my Haloween party next week. I've told all my friends about you.

CLIFF

Whatdd you tell'em?

JENNY
That you're really smart and funny.

CLIFF
Oh well -- I'll be there.

JENNY
And unhappily married.

CLIFF
Jenny, your mother talks too much.

JENNY
If you're unhappy, why don't you get out of it?

CLIFF
I don't know. It's called drifting -- adults do it.

JENNY
You're probably afraid of being alone. Like Mom.

CLIFF
When you're married to the same woman for ten years it's not so easy to disengage. Look at this, I'm pouring my heart out to a twelve-year-old.

48 CUT TO Halley sitting across from an ancient patient who ad-libs and recounts her woes and pains of age. Halley intercedes comfortingly now and then, leadingly, like a good therapist.

? SHOT # O

CUT TO Cliff listening.

49 CUT TO CAMERA-FACING interview with Halley.

HALLEY
(ad-lib, but this type of content)
I'm really not accustomed to being the one interviewed --- My background? I was born in California. My parents were divorced. I have a brother who's in the space industry. My father was a commercial artist. I wanted to be an acresss when I was a little girl. Right up to college I hoped to be in the theatre. Then I realized I had no talent whatsoever and became interested in psychology.
(MORE)

HALLEY (contd)
I went to graduate school here in the east and I love it here. I became interested in geriatric psychology because my heart went out to the problems of the elderly. I'm married to a journalist who works for Time magazine. We have no children.

CLIFF
How'd you meet him?

HALLEY
Through my brother. Four years ago. What else do you want to know? I had a private practice but it bored me. I always wanted to do something more interesting. I love working with senior citizens, as they're called. I guess the main thing I learned is to treat them like human beings ... they're not incompetent or brain-damaged or overly fragile. They're people.

(NOTE: I can't write the above. The person playing Halley has to absorb it from talking to a professional.)

50 [redacted]

CLIFF
That was great. [redacted]

HALLEY
I was nervous in front of the camera.

CLIFF
Well you wanted a career as an actress.

HALLEY
At sixteen. Hey, are we still on for tonight?

CLIFF
Oh sure. Wendy's looking forward to it. She loves talking about Lester.

HALLEY
Tom'll slip it in very softly.

50 omit

~~50~~ CONTD

~~CLIFF~~
~~Said the bishop to the showgirl,~~

51 CUT TO ballet.

52 CUT TO audience. They all watch.

53 CUT TO them at intermission in pretty lobby. They drink. Wendy not present.

TOM
So you're making my wife a movie star?

CLIFF
That's what I thought she was when I met her.

HALLEY
I was flattered. I thought I looked particularly mousy that night.

TOM
(going to bar)
Anyone for another? For Wendy?

They all say no.

CLIFF
I'm a little high from this.

HALLEY
So -- are you enjoying the ballet?

CLIFF
Not really.

HALLEY
I'm so glad to hear you say that. I'm not either, but I'm afraid to sound like a pill. Tom and Wendy are so crazy about it.

CLIFF
Wendy's got a great capacity for enjoyment. Something I envy.

HALLEY
My whole life I felt guilty for not liking the things I'm supposed to: The circus, Proust, the Shakespeare comedies, champagne ...

53 CONTD

CLIFF
Marijuana, sunny days, the wisdom of merry peasants.

HALLEY
Snorkling, tiny dogs --

CLIFF
The country --

HALLEY
I love the country.

CLIFF
Oh sure -- for a day -- or a week -- then it's quiet ... but beautiful -- very beautiful ...

WENDY
(coming up on them)
What's beautiful?

HALLEY
The country.

WENDY
What? You despise the country. He finds all the foliage monotonous and buggy and ugly. You're only at home in city streets with pavement and traffic and apartments.

54 CUT TO them still drinking at Tom and Halley's place. Perhaps a garden apartment.

WENDY
This is lovely.

TOM
So talk to me about Lester.

WENDY
He's a genius.

TOM
Was he always such an achiever?

WENDY
Yes. And he's self-educated as he probably told you.

CLIFF
(under breath)
Eight hundred times.

TOM
You've remained very close with him over the years.

WENDY
He has family values. He's very good to all of us. When our parents were alive he always saw to it they had the best.

TOM
How about you, Cliff --

CLIFF
He's very generous.

TOM
Are you ever awkward having a genius for a brother-in-law?

CLIFF
Genius is a much overused word.

WENDY
He was always so creative.

TOM
But you do agree he's broken new ground on TV -- especially in prime time.

CLIFF
I don't watch much TV.

TOM
Do you ever discuss your ideas with him or elicit his input?

CLIFF
No.

TOM
You seem negative about him.

WENDY
My husband and I don't see eye to eye on the importance of Lester's contribution.

TOM
You don't think he's a comedy genius?

CLIFF
I don't think much of his work -- to me it's kind of moronic.

WENDY
Clifford, we should go.

HALLEY
Tom, it's late.

CLIFF
I mean what are they finally? Stupid television. So they're not as stupid as professional wrestling -- but in the end they're more alike than different.

WENDY
That's enough, Clifford. He and Lester tend to be competitive.

HALLEY
It's been a terrific evening.

WENDY
You're a little drunk, Clifford.

CLIFF
I am, but I say the same thing when I'm sober ... it's more television -- you talk about it like it was full of meaning and social content.

TOM
Do you not agree with his politics?

CLIFF
His politics are fine. He's a good liberal -- but he's a self-important creep that everyone keeps telling he's a genius so he believes it. If that stuff is genius, then what's Moliere? Or Mozart?

55 CUT TO them at home. Ablutions, but she's not speaking to him and she's clearly angry. She turns off light.

56 CUT TO JFK. An innocuous man exits airport and gets into cab. He clearly has business on his mind. Day.

57 CUT TO Dolores who is buying some liquor at local shop; she begins walking home. Night.

The man is following her. He has a box of flowers.

58 She enters her building. He watches. Soon he goes over and rings downstairs doorbell.

DEL (VO)
(over intercom)
Yes?

MAN
I have a delivery of some flowers.

She buzzes him in.

59 CUT TO Judah's home -- his family with his future relations, the Narians. Music, everyone having a nice time.

They are ad-libbing about the two families, kids' marriage -- presently the phone rings.

SHARON
(who answers it)
Yes? Oh, hold on -- it's Jack.

JUDAH
Oh -- excuse me ...

Takes it into other room as WE HANG ON our happier friends ad-libbing.

60 CUT TO Jack on phone.

JACK
(phone)
I just wanted you to know everything came out fine ... Meaning? Meaning, it's over and finished and no problems ... You can forget about it.

61 CUT TO: JUDAH
(phone)
What happened? ... oh God ... oh God ... I'm in shock ...

60 CUT TO: JACK
(phone)
I'm telling you, Judah, it's like the whole thing never existed. A small burglary ... nothing more -- <u>when</u> it's finally discovered. Now go back to your life and put it behind you.

61 CUT TO:

JUDAH
(phone)
I can't speak -- my throat is closing ... I need a drink ... I'm shaking like a leaf ... There are guests here now ... Oh, Jack, Jack, God have mercy on us.

62 Hangs up, goes into bathroom. Locks door, breathes heavily, douses himself with water. Looks into mirror.

JUDAH (contd)
It's over and done with ...

63 Forced smile, one of nervous elation, calms down, returns to guests.

MIRIAM
Everything ok, sweetheart?

JUDAH
Yes -- yes -- just Jack ... I'm fine ...

MRS. NARIAN
We were just discussing Oriental medicine because I have a friend who was treated for an eye problem by a Chinese doctor who took a cat's whisker and inserted it into her tear duct. He poked around ...

JUDAH
(half listening)
Goodness ...

The group ad-libs about this and that, dial their voices down and hear Judah VO.

JUDAH (VO)
Now wait a minute -- am I crazy? There are things in her possession that can link her to me -- her address book -- well yes -- I'd be in there -- that's no good -- What else? Our trip to Paris and Rome -- the photos -- I can't let them be found. Yes -- in her ribbon box ... How stupid ... how idiotic ... You've got to retrieve that stuff before she's discovered and the police start making inquiries ... you've got to get it now ... and right now ...

MIRIAM
(breaking his reverie)
What do you think, Judah? Judah?
What do you think?

JUDAH
I think I've done a terrible thing.

MIRIAM
What's wrong?

JUDAH
I left some papers at the office
that I absolutely need now.

MIRIAM
Right now?

JUDAH
Oh, how negligent of me -- I have
a major conference first thing in
the morning and I need all those
documents. I've got to excuse
myself -- I'm so sorry ...

Ad-libs about how it's ok, not to worry ...

64 CUT TO Del's building. Judah checks to see the coast is clear.

65 He finally enters building and then her apartment.

It's ransacked and she's on the floor.

He sees her eyes.

He's stunned by it all, more amazed than horrified.

He looks and stares. Suddenly his mind flashes back to his childhood.

66 His father and the other men of the back room of the synagogue.

FATHER
(to him)
The eyes of God see all -- nothing
escapes his sight -- He sees the
righteous and he sees the wicked
and the righteous will be rewarded
but the wicked will be punished for
eternity.

65 CUT BACK TO him ... he fumbles and sweats, finding bits that could tie him to Del.

64 Satisfied he has it all, he exits, closing door. → OMIT

67 CUT TO him at home -- riddled with anxiety. Up in the middle of the night.

Suddenly the phone rings. He jumps. Answers it. No one is there.

68 CUT TO Cliff making his film with Halley. On street. They are filming some spots that were once great but are no longer.

CLIFF
They remember these places when they were charming. I think we are living in bleak times.

HALLEY
When would you preferred to have lived?

CLIFF
Not in an era that didn't have novacaine.

HALLEY
Well there you go. It's always a trade off, isn't it?

CLIFF
I guess post anesethetic, pre-television was ok. What about you?

HALLEY
Turn of the centuny - small town America, sunday concerts in the band shell -

CLIFF
Ah, Meet Me In St.Louis - sure - victorian house - pretty daughters, warm cook - biggest problem is the boy next door andthe dance... Not a single song in that moviex about cancer.

HALLEY
Or maybe medieval times when you felt the world was looked after.

CLIFF
It's that this era has no spiritual center. ~~xxxxxx~~ There's alot of good things - air conditioning - but that's the ~~xxxxxx~~ rub.. everything good about now revolves around new products or pain killers.

HALLEY
But Nostalgia is a trap. It's seductive but dangerous.

CLIFF
Come with me.

HALLEY
Where?

CLIFF
Come on -- come on ... I want to show you something. You have time.

69 CUT TO the Nostalgia Shop.

It is full of amusing old items and they browse, ad-libbing, depending on the item they pick up.

Off in a corner they come to an old wind-up phonograph. They ad-lib over it and Cliff winds it and lays the tone

69 CONTD

arm down on an old 78 record. It begins to play a haunting version of something like "Begin the Beguine."

They listen, he looks at her, and she browses and from the CAMERA SHOTS which are HIS POV, WE CAN SEE he loves her.

He is moved to touch her but doesn't and then wants to speak his feelings to her:

CLIFF
Halley?

HALLEY
Yes?

Suddenly they are interrupted by, of all people, Lester.

LES
Cliff -- Halley -- my God, what a surprise.

CLIFF
(riddled with awkward guilt -- caught!)
Lester -- what are you doing here?

HALLEY
Lester, my goodness, what a nice surprise.

CLIFF
We were just -- you know Halley -- we were just -- I didn't know you knew about this place ...

LES
Oh how quick they forget. I was the one that told <u>you</u> about this place two years ago.

CLIFF
Oh yes -- you did -- it's so funny -- it's amazing -- it's unbelievable --

LES
(calming the carried-away Cliff)
Hey, it's not <u>that</u> unbelievable.

69 CONTD

HALLEY
Are you looking for something special?

LES
I'm here to get his wife a birthday present.

CLIFF
Wendy?

LES
Don't tell me you forgot today?

CLIFF
No -- no -- I have something home -- you know ...

LES
I'll be by your apartment later to give Wendy her gift -- she's a great gal, my sister, and naturally she gets depressed on her birthday.

CLIFF
You'll be over later?

LES
On my way to the theatre -- Just to give Wendy her gift ...

70 CUT TO: Cliff's apartment. Les is there with his latest ravishing girlfriend, Greta. Over presents:

WENDY
Oh my --

LES
I knew you'd like it.

WENDY
(unwrapping it)
It's a little bank, isn't it?

LES
It's from the 1940's -- long before you were born, Greta.

GRETA
It's from the twenties -- you can tell by the way the enamel was applied.

70 CONTD

LES
Go date a woman who runs an auction gallery. Look inside.

WENDY
What?

LES
Look inside.

She does and there's a thousand in cash.

WENDY
Oh, Lester -- no ...

LES
Get yourself something you need -- who wants just a little antique bank?

WENDY
Where'd you find it?

LES
Oh -- so I walk into the old Nostalgia Shop today and who's there hunched over a Cole Porter record -- Cliff and Halley Reed.

WENDY
Oh, you didn't tell me.

CLIFF
(tap dancing)
Yes -- I didn't want to spoil Lester's surprise. It was the funniest thing. We went over there looking for a prop ... this old lady we interviewed kept referring to a certain kind of bubble pipe from the turn of the century ... very hard to find ... excuse me ... I'll get your present.

He goes to other room.

CLIFF (contd)
(to himself)
Why am I so guilty? I'm working with Halley -- it's natural -- and things are in the last stages with Wendy ... I shouldn't be guilty.

70 CONTD

Greta has entered without him knowing and has heard end.

GRETA
You've probably guilty because you love Halley.

CLIFF
(turns with a start)
Uh!? Oh -- excuse me ...

He goes past her ... into next room.

CLIFF (contd)
Happy Birthday ...

71 CUT TO: Judah giving eye checkup, checking retinas of Rabbi Ben, as this gives good lighting effect. He must ad-lib the professional patois.

JUDAH
Look left -- all the way -- now right ... look down left ...

72 CUT TO flash of Judah and Del somewhere EXT.

DEL
You're an ophthalmologist. Do you agree the eyes are the windows of the soul?

JUDAH
I believe they're windows but I'm not sure it's a soul I see.

DEL
My mother taught me I have a soul and that it will live on after me when I'm gone and if you look into my eyes deeply enough you can see it.

71 CUT BACK TO him with his retina patient.

JUDAH
Look up right ... look down to the right ... all the way down ...

73 CUT TO Judah in another flashback.

JACK
Judah, relax, you're white. It's over. Miriam said you're having nightmares.

JUDAH
You expect me to be my old self? I jump when the phone rings. No good can come of this.

JACK
Don't be so guilty. I kept you uninvolved. The gentleman I contacted is back in New Orleans or Tucson or wherever and he doesn't know you exist nor would he care.

JUDAH
I went to her place after to retrieve some incriminating things. I saw her there, just staring up ... an inert object. There was nothing behind her eyes if you looked into them. All you saw was a black void.

74 CUT TO present. He is talking to patient now. It is Ben.

BEN
So what's the verdict?

JUDAH
Huh?

BEN
Will I need the operation and will it help?

JUDAH
I think you will, Ben. I have to find the right man to do it.

BEN
I want to get this resolved before my daughter's wedding.

JUDAH
Is Julie getting married?

BEN
Time passes quickly, doesn't it?
(MORE)

BEN (contd)
Remember she was just a baby. Well yours is too.

JUDAH
Huh? Oh yes ...

BEN
Are you ok, Judah? You look drawn.

JUDAH
Oh I just haven't been sleeping that well.

BEN
Tell me, if I'm not prying, did you ever resolve your personal problems?

JUDAH
Oh, er ... yes, actually ... it resolved itself. The woman listened to reason.

BEN
Did she? Wonderful. So you got a break. Sometimes to have a little good luck is the most brilliant plan.

JUDAH
I must admit, at moments I experienced some frighteningly evil impulses.

BEN
Ah but if each one acted out his worst impulses, the world would be chaos.

JUDAH
But each one doesn't. If each one decided to go to the same movie the same night there'd be chaos -- but selectively, acts of evil are performed all the time.

BEN
But of course you didn't ... so why not? Don't tell me you were afraid God would punish you?

JUDAH
Maybe not punish ... but ... see me ...

BEN
See? So down deep, under all your scientific superiority, you're a religious man.

JUDAH
It's funny ... suddenly I've had doubts about my beliefs in the exact same way a religious man can suddenly lose his faith.

BEN
Losing one's faith in atheism? Rosenthal, that's a new one. C'mon, I'll buy you lunch.

JUDAH
Thanks anyway, Ben. I have lunch plans.

75 CUT TO Judah out walking. He walks past Del's apartment house and stares in fascination.

76 CUT TO flashback. Del and Judah laying around together.

DEL
I didn't know you had a brother.

JUDAH
We're not close. I rarely see him.

DEL
How come?

JUDAH
I guess it was my fault. I was never comfortable with him. There's a part of him I don't understand -- he doesn't take after anybody in the family. It's like we exist in two different worlds.

DEL
I'd like to meet him sometime.

77 CUT TO Judah outside Del's house. He looks at his watch.

JUDAH
I don't want to go back to the office ... I can't ...

78 CUT TO him driving. Highway.

79 CUT TO flashback. He and Jack at same location they had their previous flashback conversation ...

JUDAH
It's pure evil, Jack. Evil in its coldest form. The man doesn't know his victims. For a fee he kills indifferently and goes off and kills again for money.

JACK
Judah, are you so naive?

JUDAH
Sure I've heard of such things -- but to be a part of such a deal.

JACK
It's too bad you had to go to her apartment and see her. Otherwise this would have been as removed from you as a hand grenade in a trench in some war.

JUDAH
What happened to us, Jack? We were two decent boys from a good home. Were our appetites so relentless? How did we become who we are?

80 CUT TO Judah in car driving.

81 CUT TO him in car, snapping out of reverie as horns honk.

He turns off highway as is somewhere like the Bronx or Riverdale.

He parks on a block.

82 He wanders to a particular house. He stares.

OWNER
(a lady who notices him)
Can I help you?

JUDAH
Oh no ... sorry ... I used to live here ... many years ago ... many ...

OWNER
Neighborhood's changed I bet.

JUDAH
I was young ...

82 CONTD

OWNER
Want to take a look?

JUDAH
Could I?

OWNER
Sure ...

83 They enter.

OWNER (contd)
We've been here about sixteen years ... but the neighborhood's not the same. You never used to see blacks.

start p. 61

84 Judah looks around, moved ... he proceeds to have a childhood vision.

A seder. Sol, Judah's Dad presiding. Various guests at table. Brother Jack young too. As the seder goes on, May, Sol's sister, is clearly out of it.

MAY
Come on, Sol, get on with it, I'm hungry.

SOL
Do you mind, May?

MAY
It's all such nonsense anyhow ... what are you putting everyone through this mumbo jumbo ... give us the main course.

SOL
I apologize for my disrespectful sister.

MAY
This is the twentieth century. You have two young boys, don't fill their heads with superstition.

SOL
Oh -- the intellectual -- the school teacher ... spare us your Leninist philosophy just this once.

MAY
You afraid if you don't obey the rules God'll punish you?

84 CONTD

SOL
He won't punish me, May. He punishes the wicked.

MAY
Who? Like Hitler?

SOL
May, we're having a seder.

MAY
Six million burned to death and they got away with it.

SOL
How did they get away with it? How?

MAY
Open your eyes, Sol. Six million Jews plus millions of others and they got off with nothing.

MOE
~~How the people of Mozart and Goethe --~~

MAY
~~Listen to him with the foolishness ...~~

MOE
But how could human beings do such a thing?

MAY
Because might makes right -- until America marched in and stopped them.

SOL
I don't like this talk at my seder.

MAY
There's a joke about a prizefighter who enters the ring and his brother turns to the family priest and says, Pray for him, and the priest says, I will, but if he can punch it'll help.

STAN
So what are you saying, May -- You're saying you challenge the whole moral structure of everything.

MAY
What moral structure? Is that the kind of nonsense you use on your pupils?

STAN
Do you not find human impulses basically decent?

MAY
~~They're not basically decent, they're not basically indecent. Each situation is different, although all too often they're expedient.~~

Nothing is basically anything.

SOL
She's such a cynic, my sister -- a nihilist. Back to Russia.

AL
I happen to agree with May when it comes to all the mumbo jumbo.

SOL
How can you say that? You come to every seder. You pray in Hebrew.

AL
Yes, but I'm going through the motions. It's like any ritual. It's a habit. And I enjoy it, ~~but if you think eating matzoh instead of bread is going to get you into heaven.~~

~~SOL~~
~~I'm appalled~~.

STAN
You're saying there's no morality in the world?

MAY
For those who want morality, there's morality. Nothing is handed down in stone.

BEVERLY
Sol's kind of faith is a gift. It's like an ear for music or the talent to draw. He believes and you use logic on him all day long and he still believes.

SOL
Must everything be logical?

BEVERLY
See? It's a gift.

JUDAH
(surrealistically, speaking to entire table)
And if a man commits a crime -- if he kills?

SOL
Then one way or another he will be punished.

AL
If he's caught, Sol.

SOL
And if he's not caught, that which originates from a black deed will blossom in a foul manner.

AL
You're relying too heavily on the Bible.

SOL
No. Whether it's the Old Testament or Shakespeare -- murder will out.

JUDAH
(guilty)
Who said anything about murder?

SOL
(as they all look up at him shocked by his reaction)
You did.

JUDAH
Did I?

MAY
And I say if he can do it, and get away with it, and he chooses not to be bothered by the ethics, he's home free. Remember -- history is written by the winners. If the Nazis had won, future generations would understand the story of World War Two quite differently.

SOL
Your aunt is a brilliant woman, Judah, but she's had a very unhappy life.

AL
And if all your faith is wrong, Sol? Just what if? If.

SOL
Then I'll still have a better life than all of those that doubt.

MAY

You prefer God to truth?

SOL
If necessary I will always choose God over truth.

JUDAH
I understand that..I know what you mean...

87 CUT TO Halloween party in progress. Young girls having fun. Cliff is there and he's brought Halley.

Play this for awhile.

CLIFF
I'm so glad you could come. I wanted you to meet Jenny.

HALLEY
She's lovely.

CLIFF
Idolizes me.
(grabs Jenny)
I'm like a father to her.

JENNY
He's more like a crazy uncle.

HALLEY
It's nice to be around young people for a change.

CLIFF
Quite a contrast ...

HALLEY
Picking up picture
That was Jenny s father?

CLIFF
He was a brilliant guy..high IQ..very well educated..read everything..In the sixties he was a political radical -

88 Cut to flashback shot of beared rebel hippie. He's ranting to friends.

STEVE
The people have to be willing to change things, to fight for real values and not let bankrupt ideolgies prevail.

88a Cut to him a banker, cleaned up, briefcase on Wall St. in office.

CLIFF V.O.
In the seventies all ~~xxx~~ that got put ~~xxx~~ away and he made a fortune on Wall St.

88B Cut to Steven on an analyst's couch

But he was unhappy and he began getting psychoanalyzed and then he became so enamored of the process - he became a ~~x~~ psychotherapist.
Switch cut and now he's listening~~x~~ to a patient.

~~66~~ 66A —68

CLIFF XXXXXXXXXXXX
My sister loved him, never understanding how crazy he was..
then one day, he took forty sleeping pills - my sister rushed
him to a hospital - he lived - three months later he tried again..
And no reason - just feelings of futility...
The third time he tried was the payoff.

88C Cut to: Cut to hospital.

DOCTOR
He'll be fine ok.. - we got all the sleeping pills out of his stomach..
To Steve who lays there pale, the doctor notices -
[illegible]

STEVE
I'll do it again.

DOCTOR
Say - how long have you had that black spot on your back?

STEVE
Alarmed
What black spot?

88D Cut to Cliff with Halley at party still.

CLIFF
A malignant melanoma - can you believe it? He came in a
suicide attempt - the doctor spotted it as he was laying
there.

HALLEY
Incredible.

CLIFF during his last months
I visited him many times [illegible] and it was
like he was a changed person.

88E Cut to death bed visit.

STEVE
It's so ironic - now that the end is near, all I want
to do is live.

CLIFF
Are you in pain?

No pain - STEVE
[illegible].it's incredible. I wanted to kill
myself - now every noise and every smell meanssomething
wonderful to me.

Oh Steve - Steve - CLIFF
[illegible]

STEVE
I feel I'm more of a real human being dying but wanting
to live rather than living and wanting to die.

89 Cut to present, Cliff and Halley. Cliff buys dinner.

Some final ad-lib partying, music or bit and we:

90 CUT TO Cliff and Halley in elevator going downstairs.

HALLEY
You're great around kids. Much more relaxed.

CLIFF
Little girls -- the future's best hope ...

HALLEY
I don't know, I've seen some cute little boys ...

Cliff kisses her, she pulls off discreetly.

CLIFF
I'm sorry if I offended you.

HALLEY
You didn't offend me.

CLIFF
I should realize you're married and no matter how strongly I feel about you ...

HALLEY
And you're married.

CLIFF
Yes, but I think you can tell -- you know --

HALLEY
I am married.

CLIFF
Right. Enough said. It won't happen again.

She nods.

91 CUT TO two detectives with Judah.

MIKE
We just have a few questions, Doctor. We know you're busy.

JUDAH
It's all right.

MIKE
How well did you know Dolores Paley?

JUDAH
I treated her.

MIKE
The records show she phoned you here and at your home a number of times.

JUDAH
She was worried about her eyes.

MIKE
What was she suffering from?

JUDAH
Nothing serious. She had light flashes and they alarmed her but I could never find anything very wrong and I told her it was not an uncommon occurrence.

MIKE
She was a hypochrondriac?

JUDAH
I wouldn't say that but she was -- concerned.

MIKE
And there's nothing she ever said that you think might be in any way relevant to this case -- her personal life? Friends?

JUDAH
Not really.

MIKE
How did she come to you?

JUDAH
I honestly can't recall ... another patient.

MIKE
Can we get that name?

JUDAH
It was a while ago -- I treat so many patients.

MIKE
Might it be on your records?

91 CONTD

JUDAH
I doubt it.

MIKE
Ok, Doctor. Sorry to take up your time. If you remember anything that could be helpful, here's my card.

JUDAH
Sure.

They go. Judah is frightened.

92 CUT TO later, he and Jack talking in a parked car.

JACK
For Chrissake, Judah, you're having a breakdown.

JUDAH
The police know she phoned me a lot. I lied but I know they saw through it. I can't take it, Jack, this is not for me.

JACK
If you don't pull yourself together you're going to blow the whole thing.

JUDAH
No. I did it and it's irrevokable and now I'm going to pay. I had to fight an urge to just make a clear breast of it to the police. I want this off my mind.

JACK
Now listen to me, Judah ... I'm in this too -- I helped you out. I don't want to go to jail for it. You get ideas about confessing and you may not care that you sink me with you but I'm telling you, I won't let that happen.

JUDAH
What is that, Jack, a threat?

JACK
Just pull yourself together and be a man. You're in the clear.

JUDAH
Will you have me rubbed out too?

92 CONTD

JACK
Stop talking nonsense.

JUDAH
So what did you mean by the remark you won't let it happen?

JACK
We're brothers. You've helped me financially and now you needed a favor. Suddenly you got an urge to confess? The time to confess was to Miriam about your mistress. Not about this, Judah. This is murder. You paid for it, I engineered it. Now it's done, so forget it.

JUDAH
One sin leads to a deeper sin.

JACK
Now you sound like Papa.

JUDAH
Adultery, fornication, lies and killing.

JACK
Judah, will you shut up already.

JUDAH
Or what? You'll have your friends shut me up? A phone call, like pushing a button? What kind of world is this?

JACK
Come on, relax ... What you need is a vacation.

93 CUT TO that night -- dinner at the country club. Judah with family is drinking heavily.

WE BEGIN SCENE with atmosphere ad-libbing to set locale and music, then into dialogue.

MIRIAM
Judah, I don't know what's wrong with you these days. You're a different person.

93 CONTD

JUDAH
(drunk)
I believe in God, Miriam. Now I know it. Because without God the world is a cesspool.

MIRIAM
You've been drinking steadily and every night. You never used to drink. It's something new.

JUDAH
I believe there's a God, Miriam. And that there is a right and a wrong and a moral order.

MIRIAM
Judah, stop. You're making a spectacle of yourself.

JUDAH
I'm sorry for embarrassing you. It's so hot in here.

SHARON
Maybe we should go, Dad. You're flushed.

JUDAH
Don't tell me I should go, damnit ... I'm talking about serious business.

People look.

MIRIAM
Ok, Judah, calm down.

JUDAH
I think I'm going to be sick ...

94 Exits ... goes outside for air ... begins walking and then wandering through the woods. Eventually he stops.

JUDAH (contd)
I'm Judah Rosenthal and I've murdered.

The dream image of the Rabbi Ben appears.

BEN
(blind man's glasses)
Who said that?

94 CONTD

JUDAH
Oh, Ben. I've never believed there was an order to life but now that I've violated it, I feel it ... I can feel it.

BEN
Who's there? Is that you, Judah?

JUDAH
Yes -- Oh, Ben -- how can you find your way in the woods with no sight?

BEN
There's more than just what one sees with one's eyes.

JUDAH
I never believed that and so I killed.

We hear live voices in distance looking for him, calling his name, where are you, etc.

JUDAH (contd)
My eyes are burning.

Voices call to him.

He passes out.

95-98 omit CUT TO:

75,76

99 CUT TO art exhibit. Night preview at one of the major museums. Ad-libs depending on what exhibit.

Presently they run into Tom and Halley with another couple.

They all ad-lib greetings.

Once, in an aside, Cliff is able to speak quietly to Halley:

CLIFF
God, you look so beautiful.

HALLEY
Thank you.

They ad-lib their partings after a few comments on the exhibits, the women vowing to get together.

WENDY
Doesn't she look beautiful?

CLIFF
Er -- ok ...

WENDY
They're a wonderful couple ... they always seem so ideal together.

JAY
You can never tell.

SALLY
Meaning, Mr. Suspicious?

JAY
I have a little secret about her.

WENDY
Tell us.

JAY
I hear she's having an affair.

Cliff is stunned.

99 CONTD

SALLY
Oh, how do you know?

JAY
What's the difference? I know. They're not as happily married as you imagine and she's been sleeping with a Wall Street guy.

CLIFF
Really?

JAY
Weekends. At least weekends. Her husband plays tennis and she's involved with some guy who's on the Upper East Side. I'm not saying it's a serious thing but I happen to know they're sleeping together. What's the matter, Cliff, you're pale?

CLIFF
No -- nothing -- it is hard to believe. I know her pretty well. She's a very dedicated psychotherapist.

JAY
Hey -- they have needs too.

WENDY
I don't believe everything I hear.

SALLY
Who told you?

JAY
The guy who's doing it. David Sayles.

SALLY
Oh, then I believe it. He's always got someone.

JAY
What's so amazing. People have affairs. She's not Mother Theresa.

100 CUT TO Cliff and Jenny staking out Halley's place next Saturday.

JENNY
What's it all about?

CLIFF
We talked about being a private eye. I want to tail someone.

JENNY
I thought we were going to the movies. Saturday's my day off ...

CLIFF
There she is ...

JENNY
Halley?

CLIFF
Shh ... come on ...

101 A FOLLOWING SEQUENCE, via foot and cabs. To be worked out.

Sure enough, she goes to David Sayles' place. Perhaps a final ironic CUT of her entering and then a third-floor window shade being pulled down.

102 CUT TO sister Barbara's place. She dresses for date and Cliff has dropped over.

BABS
Why are you so depressed? You look like death warmed over. Pass me my belt.

CLIFF
What's the difference? I just wanted someone to talk to.

BABS
Well what, Cliff? What's wrong?

CLIFF
I told you my life with Wendy is running on automatic pilot.

BABS
Nothing lasts. I know only too well.

CLIFF
While ago I met this wonderful married woman who I love and she pushes me off and tells me she's married -- meanwhile she's having an affair with some stockbroker.

BABS
What you want most in life you never get.

CLIFF
And it's so logical that she'd have some feelings for me.

BABS
But love is not logical.

CLIFF
Hey -- I didn't come here to get more depressed. Nothing lasts, you don't get what you want, love is illogical -- You're a Cassandra.

BABS
Ok, ok, I'm sorry about you -- and Wendy. And I don't know what to say about this other one.

CLIFF
Now I feel I should push the issue again. I don't know.

BABS
Meanwhile, I feel guilty because I met a fascinating man.

CLIFF
Where?

BABS
I haven't met him yet but we matched brilliantly on the computer.

CLIFF
Not another blind date.

BABS
I'm telling you, our computer profiles are perfect. We mesh on every count. Everything I like he likes and vice-versa -- we've seen each other's pictures -- it's so right.

CLIFF
But you just said love is illogical.

BABS
Cliff, our computer profiles -- this may be the one time.

103 CUT TO Babs and Vic walking on date. Perhaps they stroll the promenade at Gracie Park or wherever.

VIC
It's beautiful out, isn't it? Very balmy.

BABS
I've had a wonderful evening.

VIC
Me too. I'm so glad you like opera as much as I do.

BABS
I love Rigoletto and I loved the Greek restaurant. It was an inspired choice.

VIC
It's not fair to take credit since I knew you loved Greek food.

BABS
Were you serious about Paris? Could you really live there?

VIC
Our gallery has a branch in Paris. All I'd have to do is say the word.

BABS
My whole life I've dreamed of living in Paris.

VIC
Let's sit.

They do, on bench.

VIC (contd)
The American School there is wonderful.

BABS
Jenny speaks fluent French already.

VIC
I have friends who moved there and at first they were nervous but now they couldn't live anywhere else.
(kisses her)
I'm sorry if I was forward. I couldn't resist.

BABS
Look at all the stars. Usually you can't see them in the city. Out in
(MORE)

BABS (contd)
the Hamptons, on a clear night, you see billions.

VIC
Maybe on the weekend we can go out to my place in Montauk. It's a great time of year there. Of course there are ticks -- but I'll show you how to avoid them.

BABS
Once in Southampton, on a starry night, I saw a UFO -- or at least I thought it was -- just a white light hovering over the beach front ... giving off a great halo -- it turned out to be a weather satellite.

VIC
Remind me to tell you my UFO experience once -- except you'll laugh.

BABS
I'll remind you.

VIC
It was truly amazing -- and I'm a very skeptical guy -- I have no patience with ESP or Ouija boards or any of that junk.

BABS
Uh-huh.

VIC
This was two summers ago. I was driving in Vermont -- a crystal clear night -- in the country -- and suddenly I notice the clock in my car stopped -- and I see this light behind the trees -- and I look up and my car is being tracked by an odd-shaped aircraft -- not a saucer -- more oblong -- cigar-shaped -- and I screech on the brakes ... because I'm scared -- and this craft slowly descends -- no noise whatsoever -- and I sit there riveted -- and it lands in a clearing -- and then like a round hatch slides open -- still no noise -- and four strange creatures -- very small with not big skulls but big foreheads come over to my car --
(MORE)

103 CONTD

VIC (contd)
and I get out -- just like I feel compelled -- and they accompany me up a ramp into their aircraft -- and they strap me to a table -- all very silent and gentle -- and they do some strange physical tests on me -- like blood and X-rays -- only with like green laser beams -- and then one of them spoke to me through a radio clipped on to his throat and he said they were from another galaxy and not to be scared -- and they did a few more tests -- like a sonogram -- and they finally let me go -- and their aircraft closed the hatch and hovered for a second and then just up and vanished like a bullet -- but before they left they did say they would return to help the earth solve all its environmental problems and that I would now be their contact when that day was ready.

She has been looking at him and now realizes it's not going to work between them.

BABS
It's a little late -- I've got to get back ...

VIC
(rising with her)
Oh sure -- maybe we can go up to Montauk this weekend, and I'll tell you the follow-up to that story. Oh I've had messages ...

104 CUT TO Judah awakening on a sunny morning. He seems now in good spirits.

MIRIAM
Are you ok? We were so worried about you.

JUDAH
I -- I'm fine.

MIRIAM
You had a high fever and you were delirious.

JUDAH
No ...

MIRIAM
Yes. You drank too much and you threw up and you paased out. Oh, Judah, we were all so frightened.

JUDAH
But I'm better. I feel much better.

MIRIAM
You need rest. This year has been a strain on you. You never let anything show but no one can live on your schedule and not suffer from overwork.

JUDAH
Did I say anything when I was delirious?

MIRIAM
Yes -- you were ranting on about believing in God and murder -- just incoherence.

JUDAH
God? Oh? If I was talking about believing in God then you know I was delirious.

MIRIAM
You feel like some breakfast?

JUDAH
I'm starved.

MIRIAM
Well that's a good sign. You haven't had a decent appetite for weeks.

JUDAH
Miriam, let's take a month and go to Europe. Maybe Sharon can come if she can get free -- and Chris -- we'll just relax -- London -- Rome -- we'll eat, see shows, you can shop with Sharon -- just the family -- and our daughter's fiance. I do need a little relaxation.

MIRIAM
If you're serious, Judah, we could leave this weekend.

JUDAH
The hell with the weekend. Let's leave now. It's been too long since we all vacationed together. I had no vacation in the summer. I want it now.

105-109 omit CUT TO: ←

110 Cut to Cliff and Halley over Steenbeck. An old face sings and recites tragic woes.

He snaps it off finally.

HALLEY
That's why you have to enjoy life. The people here are lucky -- they've had long lives but it can vanish so quickly and unexpectedly. Well, I guess you got all the material you need now.

CLIFF
Are you enjoying life?

HALLEY
It's easier said than done.

CLIFF
Are you really in love with your husband?

HALLEY
That's a strange question. Out of left field.

CLIFF
Tell me honestly -- are you happily married?

HALLEY
I'm fine.
(pause)
Why are you looking at me like that?

CLIFF
Because you must know I'm in love with you and I don't think you're happy with Tom.

HALLEY
What makes you say that?

CLIFF
Are you happy?

HALLEY
No.

CLIFF
See.

110 CONTD

HALLEY
And neither is Tom.

CLIFF
God -- nothing is what it appears to be. Only my mother and father were happy and they couldn't stand each other.

HALLEY
I'm going away for awhile.

CLIFF
You are?

HALLEY
I was going to tell you. I'm taking a hiatus from work.

CLIFF
Your patients --

HALLEY
A very good doctor is replacing me.

CLIFF
Where are you going?

HALLEY
I'm going away with a man.

CLIFF
Gee, this is getting worse and worse.

HALLEY
Tom and I have discussed it. We both want our lives to change.

CLIFF
Well don't do anything rash because I love you ...

HALLEY
I guess the timing is wrong. It's probably better that we don't see each other for awhile. You have a film to finish and I have things to straighten out.

111 CUT TO movie in progress. A scene to mirror the prior sentiment.

CUT TO Cliff watching with Jenny.

111 cont'd CUT BACK TO screen. In the film WE SEE snow falling on the screen as their scene shifts to winter.

WE SUPER our own art card: Six Months Later.

112 CUT TO suburbs. Wedding at a country club-style place. A big party. Music. All the main characters except Jack will be there. It's Ben's daughter's wedding, thrown for him by wealthier brother, Lester. Ben is blind.

ESTABLISH with music and ad-libs, SHOTS to set up the event and what it is. Prior to ceremony.

MAN ONE
Congratulations. I wish your daughter all the happiness --

BEN'S WIFE
Thank you -- this is my sister-in-law, Barbara, and her daughter, Jenny.

113 CUT TO Cliff entering with Wendy.

114 CUT BACK TO our group. Judah is being introduced. Miriam too. Their daughter and fiance too.

BEN'S WIFE
This is Doctor Rosenthal.

BEN
I'm so glad you could come, Judah. It means a lot to me.

JUDAH
How are you feeling?

BEN
Fine. I appreciated so much your flying back from Europe to be with me during the operation. He was a wonderful surgeon. It just wasn't in the cards.

GIL
(slapping Ben on back)
Congratulations.

Ad-lib affectionate greetings all around.

115 CUT TO Cliff and Wendy and some guests in conclave.

ELI
How's it going? What are you up to?

CLIFF
I'm back editing the nightly news.

ELI
Weren't you working on a film of your own?

CLIFF
I finished it. It was ok ... Got honorable mention at a festival in Chicago. No big deal. But I'm going to save up and try again some day -- I have this idea about my deceased brother-in-law ...

ELI
Right, right ... Did I tell you I had another heart attack. A beauty. Oh, and Claire had a mini-stroke.

116 CUT TO Babs with Jenny. Babs talks to man.

BABS
I'm the sister of the husband of the sister of the bride's father.

WALT
I'm the cousin of the brother of the woman married to the groom's brother.

JENNY
I'm her daughter and I'd rather be in Philadelphia.

117 CUT TO Wendy and Ben and Ben's wife. They kiss.

WENDY
The big day is finally here.

BEN
Why should I be nervous, I'm not getting married.

WENDY
What more could you ask for, Carol? He's tall, he's handsome, and he's successful.

CAROL (BEN'S WIFE)
What my parents used to call a good provider.

118 CUT TO Cliff with Eli and Dan.

ELI
I know you were doing a film up at the home on 106 Street. About that woman who worked with the patients.

CLIFF
They're not exactly patients ...

ELI
What happened to her?

CLIFF
She left town. I lost touch. I ran in to her husband once.

119 CUT TO flashback. Cliff meets Tom on street.

TOM
We've broken up. Halley's in Rome. She had plans to travel with someone but I understand they're not seeing each other anymore.

CLIFF
Really?

TOM
Probably good for her to have no obligations ... for awhile anyhow. She works so hard ... she should have some fun ... some freedom ...

CLIFF
Sounds like you're ok over the breakup.

TOM
I'm happy, Cliff.

CLIFF
You know what hotel she's at in Rome?

TOM
I don't ... Anyhow by now she may even be in Spain.

CLIFF
Alone, eh?

TOM
She's a big girl.

120 CUT BACK TO wedding. Still pre-ceremony.

121 CUT TO Sharon and Chris.

CHRIS
Look at your father. He's celebrating enough for two people.

SHOT of Judah sipping two champagnes.

SHARON
He and Ben will get high and argue over belief in God. My father takes after his Aunt May. You'd have loved her. She rejected the Bible because she said it had a completely unbelievable central character.

122 CUT TO music.

123 CUT TO Cliff. Jenny comes up to him.

JENNY
Uncle Clifford, remember that woman you brought to my party -- we followed her once ...

CLIFF
Yeah ...

JENNY
She's here.

CLIFF
No.

JENNY
In the other room.

CLIFF
You sure? You must be remembering wrong.

JENNY
Halley?

He goes to check it out and finds Halley there and cozy with Lester.

LES
Oh, Cliff, you know Halley -- or should I be introducing you as my fiancee?

CLIFF
I -- you --

HALLEY
Hello, Clifford. I hear the film came out nicely. That's great.

LES
I forgive you for some of the cracks you made about me to Time magazine. Her ex had the good sense to write 'em off as crankiness.
(to Halley)
I didn't think the story was as hagiographic as everyone said.
(to Cliff)
Halley and I ran into one another at Claridges in London. Four months ago today -- right -- four months? Small world.

124 CUT TO ceremony. A FEW SHOTS.

125 CUT TO after. Ben and Judah and their wives are together.

BEN
I'm so happy. My heart's so full.

MIRIAM
You're a remarkable man, Ben. Your whole attitude is so great.

BEN
Listen, if it's God's will that I shouldn't see, then who am I to resent it?

JUDAH
It's wonderful you can be so accepting ...

BEN
Not only do I accept it but I accept everything with love. I love my life, my family, I love God. They're all beautiful to me whether I can see with my eyes or not. It's enough I see with my soul.

126 CUT TO Cliff, alone with Halley.

CLIFF
I'm very shocked -- not to mention disappointed.

HALLEY
I guess I should have called. It was just such an ordeal. Tom and I were splitting up and the person I was traveling with and I just didn't hit it off -- and then Lester came into the picture.

CLIFF
That's the shock -- Lester.

HALLEY
He came at a very opportune moment. I was very vulnerable and he just sort of swept me off my feet. I've never had that kind of attention before -- he's quite charming.

CLIFF
To me he's a total creep.

HALLEY
You're wrong, Cliff. He's decent and he's funny and full of energy and he cares about the world ... he's shy around you because he knows you don't like him.

CLIFF
Can you not see how you're rationalizing? What Lester is, is a success. And so everybody climbs on the bandwagon. Your ex-husband kept finding great messages in his work and morals in his life -- but I didn't think you'd be fooled.

HALLEY
You're wrong, Clifford.

CLIFF
You were so dedicated.

HALLY
Well, I'm still going to work at the same job. The only difference is it'll be on the west coast.

126 CONTD

CLIFF
You know I was in love with you. I am in love with you.

HALLEY
Lester's good for me. The balance is right. I'm so serious and he's so lively.

CLIFF
I thought we had a few good moments ...

HALLEY
I have to do what's right for me.

127 CUT TO Babs with a guest, a female.

RITA
I know the perfect guy for you -- really -- he's brilliant -- attractive ...

BABS
So what's the hitch, I'm waiting.

RITA
There is a hitch but it sounds worse than it is -- he's in prison.

BABS
It does sound like a drawback.

RITA
Nothing terrible -- insider trading ... he's made a fortune in the market ... and he'll be out soon ... very soon ... another two years ...

BABS
Y'mean with good behavior.

128 CUT TO Wendy and Lester.

LES
Am I a phony?

WENDY
Lester, what's wrong with you, you're a little high.

LES
He hates me, your annoying husband -- whenever I'm around him I feel tense -- he's so self-righteous.

WENDY
He's angry, Lester. He aims high but strikes out.

LES
I'm sorry, honey, he's gotta grow up. This is the big time. They don't pay off on high aspirations -- you have to deliver ... Meanwhile, all I know is you're not having the life you deserve ... you're still young.

WENDY
I met someone, Lester.

LES
Music to my ear. I'd give anything to see you out of this mess.

WENDY
Cliff and I have known we were through for a long while now. I met this man who teaches at Columbia. We haven't gone out -- because I could never do that, but now I have the motivation or the strength to make a move.

LES
I'm sad for Clifford but I'm happy for you.

WENDY
Cliff and I are like roommates -- no communication, no sex. I would have ended it sooner but it's hard to be alone.

LES
I drink to you. And to a wonderful future.

129 CUT TO a guest doing the squat, Russian dance done at weddings. He pulls a thigh muscle.

130 CUT TO Jenny talking with a girl her age.

130 CONTD

JENNY
I'm talking Broadway in the old days. Jimmy Cannon, Weegee, Lindy's all night -- with the chorus girls and the horse-players -- I'm talking Damon Runyon and Winchell, although Winchell was a red-baiting sonofabitch.

131 CUT TO a sexy young guest with Les.

CINDY
I'm Cindy ... I'm from the groom's side.

LES
Yes?

CINDY
Actually I'm a friend of a friend but I heard you'd be here. I'm an actress and a singer.

LES
Oh, that reminds me.
(pulls out tiny pocket tape recorder and talks into it)
Call Mel and discuss the history of rock music thing he talked about and the child abuse rights ...

132 CUT TO piano player pounding away.

133 CUT TO Cliff plopping down near Judah and drinking, the two men alone, drunk. Finally Judah speaks:

JUDAH
Ben says you're a maker of movies.

CLIFF
If you take care of your styptic pencil and dry it after each time you use it, it will last longer than your marriage.

JUDAH
I've got a plot for you. I've got the plot to a book inside me but I can't write. I'm a doctor.

CLIFF
Are you a success?

JUDAH
Yes.

CLIFF
Good -- because in this world it's what counts.

JUDAH
Let's say there's a man who's very successful -- he has everything and he worked hard for it ... and by the sweat of his brow he's made a wonderful life for himself ... a life for himself ... a life insulated from the mean and ugly Darwinian struggle against reality ... follow me?

CLIFF
I never liked reality. It's too bright.

JUDAH
One lousy impropriety -- he cheats on his wife -- but it causes him great grief because the mistress can't give him up when it's over -- she threatens to expose him and she has knowledge of some of his financial maneuvers which could create a scandal for him -- disgrace -- nothing horrible that he's done, but a scandal for him would be too painful to bear. And of course his perfect little world could crumble. He can't convince his tormentor to shut up so this normally gentle man descends into the real world, the world as it actually is -- he descends into the hell of reality and has this person eliminated.

CLIFF
Uh-huh ...

JUDAH
For one quick moment this poor, mixed up soul descends by proxy into the world of payoffs and hit men and murder for hire. But he makes a mistake and he's forced to see the results of his scheme -- to witness it more closely than he imagined he'd have to ... Am I being vague? ... He's wracked with guilt. Terrors and deep religious superstitions long asleep within him are stirred -- he imagines suddenly that, contrary to his usual beliefs, there is a God and a moral structure to the universe and that he must inevitably be punished. These thoughts drive him wild -- to nightmares and hallucinations. Finally he suffers a mental collapse. For the first time since the early, unchallenged teachings of his childhood, he believes in God and is sick with fear. And then, time -- the real God of the universe -- time passes and one morning he awakens and he feels more relaxed -- the crisis has lifted. He takes his family on a vacation and as months pass, he finds that he's not punished. In fact, he prospers. The killing gets attributed to another person -- a drifter with a number of murders to his credit and so one more doesn't matter at all. And now he's scot free -- his life is back to normal again -- back to his insulated world of wealth and privilege.

CLIFF
But can he ever really be the same again?

JUDAH
People carry sins around with them. Maybe every once in awhile there's a bad moment -- but it passes -- and with time -- it all fades ...

CLIFF
But he can't be the same because for one small period of time he saw a world open up that horrible.

JUDAH
He saw the real world -- and floundered in space -- but he managed to squirm back to safety on the ledge.

CLIFF
So he's the kind of man that can live with such an awful deed.

JUDAH
People live with awful deeds. I mean, what should he do? Turn himself in? We're talking about reality here. In reality we rationalize. We deny or we couldn't go on living.

CLIFF
It needs a moral. Otherwise it's too ugly. If I was writing that I'd have him get away with his crime and realize that in the absence of a God or moral order, one has to assume responsibility, otherwise the world is even more ugly, and he would turn himself in.

JUDAH
Fiction. Movies. You've seen too many movies. Such Christ-like nobility. Reality -- I'm talking reality -- it's a great story. Think about it. Maybe you can use it.

Cliff ponders it and he moves along.

CLIFF
Yeah -- well, someday -- all I need's a few million. Upwards of ten.

WE STAY WITH Judah a moment; Miriam comes over.

MIRIAM
Come on, darling, let's think about going home.

JUDAH
(hugging her)
Oh, Miriam -- we're going to make a wedding like this for Sharon -- and I can't wait -- she'll be radiant.

133 CONTD

MIRIAM
You look handsome tonight.

JUDAH
And you look beautiful.

134 CUT TO: Cliff wanders and comes upon Les off somewhere groping Cindy. They stop embarrassedly and she, in the course, will exit.

CLIFF
Jesus, Lester. You really are disgusting. This girl could be your daughter -- not to mention that Halley loves you or has convinced herself she does.

LES
Oh, for God's sake, Cliff. We were horsing around. We're both drunk. She wants to be an actress. The kid practically threw me down.

CLIFF
Well, I still think you're an ass and think Halley's making a big mistake.

LES
That's because you want her for yourself.

CLIFF
We weren't talking about me, we were in the process of defining you as a little weasel.

LES
I knew you wanted her from that day I caught you mooning over her in the store.

CLIFF
Frankly, I can't see what she sees in you.

LES
For one thing I'm not a non-entity and you are.

CLIFF
I'm an entity -- I'm just not quite as plastic an entity as you -- or solvent.

LES
You're such a morally superior loser. I guarantee, Cliff, when we're both standing at the gates of heaven -- or hell -- which is more likely -- but when it's all over and I believe you only go around once -- I'll have enjoyed it -- I'll have had more fun, more laughs -- made love with more women and more beautiful ones --

CLIFF
Don't forget younger.

LES
You can look back on your imagined integrity but you'll have no good memories ... and it's easy for you to brag about your integrity -- you have no choice -- you can't do any better.

CLIFF
I can't prove you're wrong. But I kissed Halley once and I could feel it ...

LES
Clifford, I want you out of my life and you're going to be. I may as well tell you, Wendy met someone else -- that's right -- she's become involved with a man she's serious about. She's been trying to get the nerve to tell you herself so I'm doing her a favor.

Halley enters.

HALLEY
There you are, where'd you disappear to?

CLIFF
He was in here trying to take the garter belt off the twenty-one-year old guest.

HALLEY
(mock admonishment)
Lester --

134 CONTD

LES
I'm drunk -- I gave her a pinch -- it was a moment of silly lust -- listen, you knew I was not a boy scout -- besides, we're not married yet. I gotta get in my licks while I can.

HALLEY
(exiting with him like a mother with a child)
You are really incorrigible. I'm going to have to put saltpeter in your food.

Exit laughing.

135 CUT TO Ben dancing with his daughter in center of the floor.

136 CUT TO Cliff who is with Cindy.

CLIFF
C'mon.

CINDY
What?

CLIFF
Let's get out of here.

CINDY
Who are you?

CLIFF
I'm Lester's boss.

CINDY
Really?

CLIFF
Well, I mean I'm president of the network so I guess technically he works for me.

CINDY
No kidding?

CLIFF
C'mon. Let's go have some fun. I hear you're an actress. We're putting together some new things this summer.

137 CUT TO music being played.

138 CUT TO Babs with a man.

BABS
It's a nice name -- it's just that you don't run across a Seymour much anymore.

Suddenly they hear a tremendous crash. All stops, people run outside.

139 Cliff has driven the car into a tree or a statue or the gazebo or the front porch but something dramatic and funny. The car is wrecked and smoking.

People run to help, ad-libbing appropriately.

Cliff and Cindy emerge, they're not hurt, stunned -- his shirt is open and her skirt off, for example.

Everyone can figure out what's been going on. Cliff's wife, his niece, guests, etc. Cindy grabs skirt, puts it on and goes inside.

WENDY
(icily to Cliff)
Are you ok?

CLIFF
Uh-huh ...

WENDY
You're all pale ...

CLIFF
I'm fine ... I'm ok ... Lester said you met somebody.

WENDY
Did he? It's true.

CLIFF
Right ...

Gradually everyone goes inside leaving Cliff outside alone.

Jenny remains with him.

JENNY
C'mon, cheer up ... You know what you taught me -- after Dad's death ... Remember? ...
(MORE)

JENNY (contd)
Enjoy the bad times because you don't realize how good they really are until things get worse.

CLIFF
No matter how depressed I ever get, you can always cheer me up.

END